

The background features a large, glowing cyan circle. Inside this circle, a dense field of thin, curved lines in cyan, magenta, and yellow flows from the right side towards the left, creating a sense of motion and depth. The lines are most concentrated on the right and become more sparse towards the left.

UBCBANDS

SONGS & CHANGES

The music of **Jodi Proznick** and music by
Brant Karrick, William Bolcolm
Dana Wilson, Leonard Bernstein and more.
Jodi Proznick *guest artist*

UBCBANDS

Symphonic Wind Ensemble & Concert Winds | **Jaelem Bhate** Conductor
Benjamin Vanderkruk Graduate Assistant Conductor
Maggie Whiteman Graduate Assistant Conductor



Songs and Changes featuring Jodi Proznick

Thursday, February 16, 2022 | 7:30 p.m.

UBC Concert Winds

Bayou Breakdown		Brant Karrick (1960)
	<i>Benjamin Vanderkruk, conductor</i>	
Graceful Ghost Rag		William Bolcom (b. 1938)
Sang!		Dana Wilson (b. 1946)
Listen		Jodi Proznick (b.1975) arr. Bhate

Intermission

UBC Symphonic Wind Ensemble

Slava!		Leonard Bernstein (1918-1990)
	<i>Maggie Whiteman, conductor</i>	arr. Grundman
Let Go		Jodi Proznick (b.1975) arr. Bhate
Storms and Oceans		Jodi Proznick (b.1975) arr. Bhate
Afro-American Symphony		William Grant Still (1895-1978)
I. Moderato Assai - Longing		trans. O'Brien
II. Adagio - Sorrow		
III. Animato - Humor		
IV. Lento, con risoluzione - Aspiration		

*We would like to acknowledge that the land on which we gather
is the traditional, ancestral, and unceded territory of the Musqueam People.*

PROGRAM NOTES

Compiled and edited by Josh Rauw, Ben Vanderkruk, and Maggie Whiteman

Bayou Breakdown – Brant Karrick

Brant Karrick completed his Ph.D. in Music Education at Louisiana State University in 1994. His prior education includes a Bachelor of Music Education from the University of Louisville which he completed in 1982, and a Master of Arts in Education from Western Kentucky University, completed in 1984. He studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His band compositions have been performed across North America, in Europe, and in Australia.

Bayou Breakdown began as an attempt to write a fugue in the style of Johann Sebastian Bach. The main melody is introduced in a four-part fugue scored for woodwinds, followed by a second statement of the fugue by the brass. A brief transition introduces a folk song-like lyrical theme based on a pentatonic scale. Another transition takes the piece to its most dissonant section, evoking a poorly played waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords. After a complete stop, the initial fugue returns featuring solos by the clarinet, bassoon, alto saxophone, oboe, trumpet, and tuba. After a few short trio statements of the main tune, the piece ends with a polyphonic flurry from the full band.

In writing *Bayou Breakdown*, I hoped to create a piece that would provide musical and technical challenges for performers yet could be immediately enjoyed by the listener, musician and non-musician alike. While the piece was written for my terrific students in the University of Toledo Wind Ensemble, it is dedicated to one of my most influential mentors, Frank Wickes, Director of Bands at Louisiana State University. – Brant Karrick

Graceful Ghost Rag – William Bolcom

William Bolcom is an American National Medal of Arts, Pulitzer Prize, and Grammy Award-winning composer of chamber, operatic, vocal, choral, cabaret, ragtime and symphonic music. He began his composition studies with George Fredrick McKay and John Verall at the University of Washington, and would go on to study with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition. As a teacher, Dr. Bolcom was named the Ross Lee Finney Distinguished University Professor of Composition at the University of Michigan, where he taught from 1973 until his retirement in 2008.

Though Bolcom's early compositions often employed the 12-tone or serial technique, in the 1960s he began to branch out and use a wider variety of musical styles. Since then, his main goal as a composer has been to erase the boundaries between popular and classical music. His *Graceful Ghost Rag* was first composed for piano as a reminiscence of his father. The rag begins with no introduction, and suggests both D-flat major and B-flat minor tonalities until the end of the first section, when it finally settles into the latter. A number of syncopations and harmonic changes follow, providing a fascinating journey through varying temporary keys until eventually working its way back to B-flat minor. The rag flows elegantly, sashaying in a manner that conjures imagery evocative of the title. This version for band was scored by the composer to replicate a pit band from the ragtime era, and is one of several arrangements of this popular work.

Sang! – Dana Wilson

Dana Wilson holds a doctorate from the Eastman School of Music and is currently associate professor of composition at the Ithaca College School of Music in Ithaca, New York. He has been a Society for the Humanities Fellow at Cornell University, a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, NY), and is the Charles A. Dana Professor Emeritus at the Ithaca College School of Music. Dr. Wilson has many commissions, grants, and prizes to his credit. His previous work for wind ensemble, *Piece of Mind*, won the Sousa Foundation's 1988 Sudler International Wind Band Composition Competition and the 1988 American Bandmasters Association/Ostwald Prize. He is co-author of *Contemporary Choral Arranging*, published by Prentice-Hall, and has written articles on a diverse array of musical subjects.

Sang! was composed in 1993. Wilson writes: "I have always been struck by the contrast between the simple rhythms found in most of the music that ensembles of young musicians perform, and the intricate rhythms of "popular" music that they listen to at home and often sing with their friends. This is in large part due to the incredible difficulty that would be posed by having to read the complex rhythmic notation of popular music. Therefore, in *Sang!* I set out to "teach" the complex rhythms in the form of a chant... The chant incorporates scat singing, which is an old technique found in African American music, particularly blues, jazz and hip hop. Its purpose is to vocalize expressively without necessarily singing words or phrases from an established language. While the text of the chant may lack specific description, it expresses whatever meaning the performer gives it and the audience receives. Beyond these elements, the point of the piece is to have fun."

Listen – Jodi Proznick (arr. Bhate)

Listen is a moment standing at the rivers edge while watching the sun rise lighting up the sky in different ways. The song explores the emotions that arise in its quieter moments, especially when immersed in nature.

Listen, listen, listen to the river
Listen, listen, listen to the wind
Listen, listen, listen to the whispers
The whispers of the morning, a new day will begin
The world is alive, hear her calling
The world is alive, rain is falling
The world is alive, day is dawning
Living in the world as if it were home

Listen, listen, listen to your breathing
Listen, listen, listen to your cry
Listen, listen, listen for the stirring
The stirring of the ocean, the forest and the sky
The world is alive, hear her calling
The world is alive, rain is falling
The world is alive, day is dawning
Living in the world as if it were home

[Official Music Video – Jodi Proznick – "Listen"](#)

Slava! – Leonard Bernstein (arr. Grundman)

Slava! (1977) by Leonard Bernstein (1918-1990), was written as a dedication for Mstislav Rostropovich's first season with the National Symphony Orchestra, in Washington D.C.. Rostropovich, known to his friends as "Slava", conducted the premiere in October of 1977, at the Kennedy Centre for the Performing Arts. Using thematic materials from his musical play 1600 Pennsylvania Avenue, this work was later transcribed by Clare Grundman for wind band. Jack Gottlieb, in his notes for the premiere, wrote that the first theme is "a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme II comes from the opening of the show, a canonic tune in 7/8 time. The two themes later recur in reverse order." Near the end of the piece the two themes are presented together with the fleeting citation of the Russian Slava theme from Mussorgsky's opera, Boris Gudonov. Just as in the opera itself, Bernstein maintained the iconic shout of "Slava", meaning "Glory", as an extra homage to his friend, to whom this overture is fondly dedicated.

Let Go – Jodi Proznick (arr. Bhate)

Let Go is a lullaby written for Jodi's mother. As she was slowly descending into the fog of early onset dementia Jodi witnessed a kind and intimate moment of support between her parents when her father comforted her mother in a moment of panic and confusion. It demonstrated what love really means - a soft, safe place to land. The song captures that graceful moment of tenderness.

Let go
I'm here
You're in my arms of love
Let go
You're safe
Here in my arms of love
Just rest your weary head
And ease your weary brow Let go
I'm here
You're in my arms of love

I know
You're scared
I'm here with you my love
Let go
You're safe
Here in my arms of love
Don't think about tomorrow
I'm with you here and now
Let go
I'm here
You're in my arms of love

Storms and Oceans – Jodi Proznick

Jodi Proznick's *Storms and Oceans* is a compelling call to living a new truth, embodied by a woman lying in the moonlight, navigating the turmoil created by the need for change in her life. Dedicated to all people who have had to speak out and bravely make a big change in their life.

Pale blue moon is shining
She's lying on the floor
Her hands are lying on her chest
This fire she can't ignore
She's carrying heavy armour She has to let it go
She wrestles with a mighty hook
A grief that is so slow
A grief that won't let go

She's made of storms and oceans, you cannot hold her down.

She's tired of disappointment
She's tired of all the weight
She's looked inside your weary eyes
The words that came to late
She saw the thoughts that caused the pain
So blind, you could not see
She knows that she must loose these chains
She knows she must be free

She's made of storms and oceans, you cannot hold her down.

You'll drown.

Afro-American Symphony – William Grant Still (arr. O'Brien)

William Grant Still was one of America's foremost composers in his lifetime and was long known as the "Dean of African-American Classical Composers." He was born on May 11, 1895 in Woodville, Mississippi to parents who were teachers and musicians. After his father died when he was only a few months old, his mother then brought him to Little Rock, Arkansas where his musical education would begin. He graduated from Wilberforce University, where he conducted the band, learned to play various instruments, and started his first attempts at composition. He later studied at the Oberlin Conservatory of Music and upon completing his studies, entered the world of commercial music. Throughout his career, Still wrote over 150 compositions of various mediums and had many firsts within the American musical world. He was the first African-American in the United States to have a symphony performed by a major symphony orchestra, conduct a major symphony orchestra, and have an opera produced by a major American opera company.

Still's *Symphony No. 1*, nicknamed the "Afro-American Symphony," was the first symphony by an African-American composer performed by a major American symphony orchestra when it was performed in Rochester, New York in 1931. This symphony is Still's most performed work and this arrangement for band was completed by Robert O'Brien and produced at the Westpoint Military Academy. In this symphony, Still takes themes and ideas from jazz, spirituals, and the blues, and combines them into a masterpiece that showcases the shared experience by African-Americans in the decades following the American Civil War.



Canadian bassist, composer, producer and educator **Jodi Proznick** has received many awards including the Western Canadian Music Award for Jazz Artist of the Year (2019), National Jazz Award for Bassist (2008, 2009), Album (2008) and Acoustic Group (2008) of the Year, and Galaxie Rising Star of the Vancouver International Jazz Festival (2004). Jodi was also nominated for two JUNO awards with her 2007 release, Foundations, and 2019 release, Sun Songs.

Jodi is in demand as a collaborative performer and has played with internationally recognized jazz artists such as Michael Bubl , George Coleman, Sheila Jordan, David "Fathead" Newman, Harold Mabern, Michael Feinstein, Peter Bernstein, Seamus Blake, Christine and Ingrid Jensen, Lewis Nash, Russell Malone, Ed Thigpen, Don Thompson, Dee Daniels, Phil Dwyer and Laila Biali as well as collaborators outside the jazz tradition including the Vancouver Symphony Orchestra, Mark Fewer with John Novacek, the Vetta Chamber Ensemble, Terri-Lynn Williams-Davidson, Sal Ferreras' Drum Heat, Musica Intima, Chor Lioni, Elektra Women's Choir, Mohammed Assani, Celso Machado, Bill Henderson, and the Vancouver Chinese Music Ensemble. She has been featured in over 40

albums as bassist. Jodi's quartet features her longtime partner Tilden Webb on piano and she co-leads a chamber jazz group called Triology, a jazz trio that features Miles Black on piano and Bill Coon on guitar.

A dedicated and highly respected educator, Jodi is currently the chair of the Jazz Department at the Vancouver Symphony Orchestra School of Music and Artistic Director of its Summer Jazz Workshop, Painting with Sound Workshop and Sister Jazz Day. She is also the Co-Founder and Co-Artistic Director of Music Arts Collective, an online music education platform. Previously, she was part of the music faculty at Capilano University and Kwantlen Polytechnic University and during the 2019/2020 season, Jodi was the Manager of Education and Community Outreach for the Vancouver Symphony Orchestra. <https://jodiproznick.com/>



Jaelem Bhate Active in both classical and jazz genres, Jaelem Bhate is a conductor, composer and proponent of reinvention and accessibility and works to reimagine the role of instrumental music in the 21st century. He was named to CBC's hot 30 under 30 classical musicians in 2019 and is a board member of Orchestras Canada; the association representing Canadian orchestras.

As a conductor, Jaelem founded Symphony 21; an ensemble and registered charity focused on producing concerts in non-traditional spaces for non-traditional audiences while simultaneously breaking down barriers racial, gender, and socio-economic. Jaelem was also named music director of the Vancouver Brass Collective in 2019. Guest engagements include the Vancouver and Winnipeg Symphony Orchestras, along with invitations to Italy, Romania, Portugal and Bulgaria. In 2022, he'll lead the Guelph Symphony as a candidate for their new Artistic Director. An advocate for new music, he has conducted over 20 world premieres, the majority of them by diverse, Canadian composers. In the 2022/23 season as a conductor, he will record a new operetta by Canadian composer Katerina

Gimon with Re:Naissance Opera, and a studio album with the Vancouver Brass Collective.

As a composer, his works have been performed by the Vancouver and Victoria Symphonies, as well as many chamber ensembles and soloists. In the jazz world, he has released two albums with the Jaelem Bhatte Jazz Orchestra; *on the edge*, and *Carmen*, a reimagining of Bizet's opera for jazz ensemble. *on the edge* won the 2020 Julian Award for emerging Canadian jazz excellence and spent two weeks at the top of the EarShot national jazz charts. Recent commissions include the Canadian National Jazz Orchestra, Redshift Music, and the New Brunswick Youth Symphony. Jaelem has received grants from the Canada Council for the Arts and FACTOR Canada for his composition work, and he will premiere his new orchestral work paired with original cinematic video *A City Soundscape* in Fall 2022, funded by the Canada Council.

Jaelem holds a MMus in orchestral conducting and BMus in percussion performance from UBC where he studied with Dr. Jonathan Girard and Vern Griffiths respectively. He has furthered his conducting studies with Alexander Shelley, Bramwell Tovey, Boris Brott, Gerard Schwarz, Neil Varon, Paul Nadler, and Christian Macelaru, and counts Dr. Robert Taylor as an early conducting mentor. Jaelem studied composition with Fred Stride, and has furthered his education with Jocelyn Morlock, Edward Top, Rufus Reid, John Clayton, and the late Ron Miles.



Maggie Whiteman is a Graduate Wind Band Conducting student at the University of British Columbia. Prior to this position, she served as the Director of Bands at Eastmont High School in Wenatchee, Washington, for four years. During her time, the program tripled in size, attended invitational events, and was awarded generous funding to invest in reviving the instrumental inventory. While teaching at Eastmont, Maggie was an active member of the Music Education community. She has given clinics at the Washington Music Educator's conference, the Whistler Cantando festival, judged at the Harvest, Sumner, and Auburn marching band festivals, served as the Drum Major technician for both the Columbians and Cascades Drum and Bugle Corps, served as a faculty member for 2018 and 2019 at the CWU Summer Leadership Camp, as well as working with many high school marching bands across Washington.

In addition to teaching and adjudicating, Maggie has had an active performance career. While at CWU, she performed on the CWU Wind Ensemble's recordings of Alan Hovhaness's music. She was a featured artist and can be heard on all of the chamber music tracks. Maggie was also a featured performer at the 2017 National Association for Music Education's annual in-service conference in Washington, D.C., where she performed for notable administrators and music educators. Maggie was a drum major for the Cascades Drum and Bugle corps and the CWU Marching Band, as well as marching mellophone for the Columbians Drum and Bugle Corps. She is a proud CWU alum who enjoys her free time hiking, skiing, and spending time with her family.

Benjamin Vanderkruk is a graduate conducting student, pursuing his Master of Music degree in Wind Conducting under the instruction of Dr. Robert Taylor. Mr. Vanderkruk holds a Bachelor of Music Degree from the University of Alberta where he studied percussion performance with Brian Jones and conducting with Dr. Angela Schroeder. He was a featured soloist with New Music Edmonton and has performed with many local Edmonton groups such as Edmonton Winds and River City Chamber Orchestra. Mr. Vanderkruk was a civilian instructor and conductor of the 504 Air Cadet Squadron band in Edmonton. He has participated in conducting symposia with Craig Kirchhoff, Mallory Thompson, Wayne Toews, and H. Robert Reynolds.



UBC CONCERT WINDS

Jaelem Bhate, conductor

Flute

Bryce Johnson, piccolo
Calgary, AB; BCom '26
Stephanie Ganz*
Victoria, BC; BSc '24
Serena Khatwa
Seattle, WA, USA; BSc '26
Phillip Lee
Langley, BC; BSc '23
Kiersten Lyde-Stad
North Vancouver, BC; BSc '25
Shichun (Sharon) Tang
Singapore; B+MM '25

Oboe

Tina Chen
Shanghai, China; BMus '26
Vera Ko
Vancouver, BC; BASc '25
Winnie Song
Surrey, BC; BA '26

Bassoon

Hannah Rempel*
Kelowna, BC; BMus '26
Lik Hang Ryan Tsang
Surrey, BC; BMus '26
Ethan Grooby
Melbourne, Australia; PhD '23

Clarinet

Haruna Beer
Calgary, AB; BA '26
Bella Dufresne
Calgary, AB; BA '24
Lena Hart
Kitchener, ON; BMus '25
Laura Hickley
Calgary, AB; BScFS '26
Jason Ho
Richmond, BC; BSCW '25
Masaya Morita*
Sasebo, Japan; BA '25
Jack Suchodolski
San Francisco, CA, USA; BA '23
Donny Sun
Calgary, AB; BA '26
Xiaoyu Wang
Xi'an, China; BASc '24
Janelle Xu*
Calgary, AB; BMus, BEd '25
Kiran Bhana, bass
Santa Rosa, CA, USA; BA '24
Al Yan, bass
Vancouver, BC; BA '26

Saxophone

Kaitlyn Darrach, alto
Calgary, AB; BMus '23, BEd '24
Henrik Diep, alto
Calgary, AB; BPSc '25
Thyme Shi,* alto
Calgary, AB; BMus '26
Nolan Vibhakar, alto
Iowa City, IA, USA; BASc '25
Carly Fader, tenor
Surrey, BC; BMus '25
Sean Krause, tenor
Chilliwack, BC; BMus '26
Thomas Seo, tenor
Abbotsford, BC; BSc '25
Sophia Keeshan, baritone
Calgary, AB; BCom '26
Kyler Young, baritone/alto soloist
Surrey, BC; BMus '26

Trumpet

Bryce Dong
Langley, BC; BMus '24, BEd '25
Isabella Holzer*
Burnaby, BC; BMus '26
Kendra Kushnerenko
North Vancouver, BC; BMus '24
Graeme Lister
Surrey, BC; BMus '24
Andy Shi
Beijing, China; BA '24
Haruka Yagishita
Tokyo, Japan; BEc '24

Horn

Harry Gong
Vancouver, BC
Wynn Nordlund
Penticton, BC; BMus '24
Nathella Pasula*
Edmonton, AB; BMus '24

Trombone

Sara Foubert
Surrey, BC; BMus, BEd '23
Alastair Harris
Enderby, BC; BMus '26
Amy Jordaan*
100 Mile House, BC; BMus '26
William Li
Coquitlam, BC; BMus '24
Shiqing Liu
Nanjing, China; BMus '23
Chloe Ng
Hong Kong; BA '25
Johannes Soderstrom
Melbourne, Australia; BDES '26

Euphonium

Dana Sullivan*
Binghamton, NY, USA; DMPS '23

Tuba

Alan Li
Changchun, China; BMus '23
Xinhai Lyu*
Shenzhen, China; BCom '23

Percussion

Leah Bruno
Fountain Hills, AZ, USA; BMus '24
Alisa Carter
Portland, OR, USA; BA '26
Kaiya Gazley
Chilliwack, BC; BMus '23
Brandon Jong
Vancouver, BC; BASc '26
Matthew Lew
Surrey, BC; BMus, BEd '27
Caydence Matheson*
Calgary, AB; BMus, BEd '26
Evan MacNamara
Surrey, BC; BMus, BEd '26

UBC Bands Staff

Josh Rauw, teaching assistant
Ben Vanderkruk, teaching assistant
Maggie Whiteman, teaching assistant
Kaiya Gazley, percussion assistant
Matthew Lew, librarian
Melodie Peet, librarian
Emma Porter, stage manager
Dana Sullivan, stage manager
Amelia Walker, stage manager

*denotes principal

UBC SYMPHONIC WIND ENSEMBLE

Jaelem Bhate, conductor

Flute

Isabella Wark, piccolo
Vancouver, BC; BMus '24
Sulola Amani
Vancouver, BC; BMus, BSc '28
Jegan Ganesan*
Singapore; BMus '24
Vivien Jia
Surrey, BC; BMus, BSc '28
Tirzah Kelman
Calgary, AB; BMus '24
Yoel Kristian
Jakarta, Indonesia; MMus '23
Amanda Lawrence
Cape Town, South Africa; MA Musc. '23

Oboe

Chantelle Liang
Vancouver, BC; BMus '25
Addison Trustham*
Abbotsford, BC; BMus '26
Tiana Ropchan, english horn
Port Moody, BC; BMus '23

Bassoon

Rio Lagos Davison
Saskatoon, SK; MMus '23
Melena Seidel*
Sammamish, WA; BSc '23
Amelia Walker
Calgary, AB; BMus '25

Clarinet

Daniel Ketter, E-flat clarinet
Fair Lawn, NJ, USA; BMus '24
Yen-Han Chen
Tainan, Taiwan; MMus '23
Yuri Kuriyama
Tokyo, Japan; MMus '23
Liam Pistor
Nanaimo, BC; DMPS '24
Simon Proulx
Winnipeg, MB; BMus '24
Felix Rowe*
Calgary, AB; BMus '23
Luqi Wang
Dalian, China; MMus '23
Yanqing Zhang
Baoji, China; DMA '24
Javier Pousa Cabeleiro, alto
Vigo, Spain; DMA '22
Daniel Hayden, contrabass/bass
Garner, NC, USA; MMus '23
Francis Sadleir, bass
Vancouver, BC; BMus '26

Saxophone

Melodie Peet,* alto/soprano
Edmonton, AB; MMus '24
Baylie Adams, alto
Calgary, AB; MMus '23
Jasmin Braun, alto
Swift Current, SK; BMus, BEd '24
Emma Porter, tenor
Langley, BC; BMus '24
Xinyu Zhang, tenor
Hangzhou, China; DMA '25
Tristan Martinuson, tenor soloist
Winnipeg, MB; BSc '23
Nicolas Luzzi, baritone
Calgary, AB; MMus '24

Trumpet

Shira Agam
Chicago, IL, USA; BMus '25
Bryce Dong
Langley, BC; BMus '24, BEd '25
Sam Meyer
Langley, BC; BMus '24
Hudson Throneess
Surrey, BC; BMus '23
Lamby Wu
Port Moody, BC; BMus '25
Hyo Sang Yun
Vancouver, BC; BMus '23, BEd '24

Horn

Tyrell Loster Peitzsche
Vancouver, BC; DMPS '24
Braeden Liversidge
Maple Ridge, BC; BMus '24
Anson Wai
Hong Kong; BA '23
Shin Yu Wang*
Langley, BC; MMus '24

Trombone

Ella Buonassisi*
Vancouver, BC; BMus '25
Mika Colonia
Vancouver, BC; BMus '24, BEd '25
Erik Larson
Winnipeg, MB; MMus '23
Jobert Leong
Hong Kong; BMus '26
Jeremy Solomon
Vancouver, BC; BMus '26
Gerald Rogers, bass
Lethbridge, AB; MMus '23

Euphonium

Stephen Franklin*
Langley, BC; BMus '23 (VAM)
Kyle Thomas McAllister
Toronto, ON; BFA '22 (York)

Tuba

Anna Bosgra
Calgary, AB; MMus '23
Brett Durocher*
Calgary, AB; MMus '24
Hope Salmonson
Head of Chezzetcook, NS; MMus '24

Percussion

Paloma DeLisle
Vancouver, BC; BSc FNH '25
Kaiya Gazley
Chilliwack, BC; BMus '23
William Huang
Calgary, AB; BMus '26
Heejung Jung
Langley, BC; BMus '24
Jacob Kryger*
Saint Albert, AB; DMPS '24
Allan Jr. Perpose
Surrey, BC; BMus '23
Kristofer Siy
Vancouver, BC; BMus '23

Double Bass

Noah Ferrera-Palchinski
Vancouver, BC; BMus '25

Harp

Sacha Flichy
Paris, France; DMPS '24

Auxiliary

Grace Jung, piano/organ/celeste
Coquitlam, BC; BMus '24
Vivian Kwok, piano
Edmonton, AB; MMus '24
Gabriella Pimentel, electric guitar
Burnaby, BC; BMus '25

*denotes principal

UPCOMING PERFORMANCES

UBC Symphony Orchestra

Friday, March 10, 2023 at 7:30 p.m. (Chan Shun Concert Hall)

UBC Bands

Saturday, April 1, 2023 at 7:30 p.m. (Chan Shun Concert Hall)

UBC WOODWIND, BRASS, & PERCUSSION DIVISION

The UBC Woodwind, Brass, & Percussion Division (WBP) is distinguished by its outstanding faculty performers, who play in the Vancouver Symphony, Vancouver Opera Orchestra, Standing Wave, Turning Point Ensemble, Vancouver Brass Project, Touch of Brass, and Vancouver Saxophone Ensemble, and enjoy successful careers as solo recording artists and entrepreneurs. The division provides master classes with internationally renowned guest artists, including an annual Brassfest, Windfest, Summer Music Institute, and Wind Conducting Symposium. WBP students enjoy ample playing opportunities in ensembles of the highest quality and in outstanding performance facilities that include the acclaimed Chan Shun Concert Hall, Old Auditorium, and Roy Barnett Recital Hall. The School of Music hosts over twenty groups open to WBP students of all majors, including: Symphonic Wind Ensemble, Concert Winds, Symphony Orchestra, Jazz Bands, Contemporary Players, Early Music Ensemble, Percussion Ensemble, World Music Ensembles, Woodwind and Brass Chamber Ensembles, Saxophone Quartets, and more.

WBP DIVISION STUDIO FACULTY

Paolo Bortolussi *flute*

Brenda Fedoruk *flute*

Christie Reside *flute*

Roger Cole *oboe*

Geronimo Mendoza *oboe*

Michelle Anderson *clarinet*

Jose Franch-Ballester *clarinet*

Ingrid Chiang *bassoon*

Julia Nolan *saxophone*

Fred Stride *jazz ensembles*

Valerie Whitney *horn*

Larry Knopp *trumpet*

Alan Matheson *trumpet*

Jeremy Berkman *trombone*

Andrew Poirier *trombone*

Brian Wendel *trombone*

Ilan Morgenstern *bass trombone*

Peder MacLellan *tuba/euphonium*

Vern Griffiths *percussion*

Michael Jarrett *percussion*

Tickets available from tickets.ubc.ca, by telephone (604) 822-2697, or in person at the Chan Centre ticket office. Presented by the UBC School of Music and Chan Centre for the Performing Arts.

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School of Music

